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Editor of the *Review*, will hardly claim that Schumann stole his ideas, twenty years before he conceived them! That two great minds should think alike, is probable; but it is unfortunate that one should so long antedate the other, as to raise serious doubts, as to the perfect originality of the second.

Still, if the criticisms of the *Weekly Review* embody the opinions of really great men, though no longer in the land of the living, doctored up by smaller modern men, they will have a value, which will entitle them to some respect in the future. Robbing the dead, however, is not a very creditable employment.

HECTOR BERLIOZ REGRETTING HIS PAST CAREER.

The infatuated Munchausen who writes from Paris to the *N. Y. Weekly Review*, makes as great a fool of Hector Berlioz, as he did of Rossini, when he made him say, that a certain piano sounded "like a nightingale in a thunder-storm," which, of course, Rossini never did say. He puts into the mouth of Berlioz, that giant of the Orchestra, the following idiotic words:—"If I had known such pianos thirty years ago, I probably should have composed for the piano only. This Steinway system gives you an entire orchestra, on a smaller scale, with all the advantages of the richest instrumentation."

To those who know anything of Berlioz, this preposterous puff made out of whole cloth, will afford a hearty and derisive laugh. Imagine Hector Berlioz, whose grasp of mind embraces in its idea an Orchestra of twelve hundred pieces, dwarfing his genius to the limits of a single instrument! Imagine his instrumental score of a piano piece, to be played by the piano alone! How mighty would be his grand *fortissimos*, of side drums, grande caisse, trombones, bombardons, gongs, cymbals, fifes, harps and stupendous orchestra as developed by that piano, with a "system," which Berlioz was the first to discover!! At the point of the grandest climax we can imagine his directions would be, "now jump up and throw yourself full length upon the key board!"

It is indeed to be regretted that Berlioz did not know this piano with "a system," in his early youth, for the world by this ignorance has been deprived of what would have been the greatest of all musical curiosities.

Berlioz somewhat qualifies his enthusiasm when he acknowledges that the piano is an orchestra "on a smaller scale," but then he dashes off again, wildly, saying that it possesses "all the advantages of the richest instrumentation!" We admit that a piano is an orchestra upon a "smaller scale," it being chiefly composed of one instrument of one quality of tone, and the similarity becomes more striking, when we remember that

an orchestra is composed of many instruments with different qualities of tone. To suppose that Berlioz would use the word instrumentation, in connection with a single instrument, is to suppose him what he is not—namely, a fool. The whole credit, and the application, must be awarded to the obtusely imaginative correspondent of our contemporary.

Having again quoted from the *Weekly Review*, we hasten to give it full credit for the article, and at the same time we are led to enquire, what class of readers the Editor supposes he is catering for, when he permits such pointless twaddle to appear in the columns of his paper.

(From Le Revue et Gazette Musicale.)

WEHLI AND POZNANSKI AT THE PARIS EXPOSITION.

On Wednesday and Friday last, we, as well as many competent judges, were again able to confirm the unrivalled superiority of the Chickering American pianos, touched on those days by Messrs. James M. Wehli and Poznanski. M. J. Wehli is certainly one of the most remarkable pianists of these times. In hearing him our admiration becomes mixed with profound astonishment. He joins to the vehemence of Liszt, the grace of Prudent, and the neatness of Thalberg. Among other pieces of his composition, M. J. Wehli played his grand *Fataisies* of Faust and Norma, and variations on a popular English melody, *for the left hand alone*. This last piece is an unheard-of *tour de force*; the principal motif does not cease to ring, purely and calmly, over a thousand ornaments of an accompaniment, that makes the most skilful vertuose giddy. The crowd which filled the saloon of the musical section of the United States was not sparing in their bravos to the celebrated artist. The success of M. Poznanski was equally great. These gatherings are magnificent concerts. Several other pianos having been touched, after the last piece of M. J. Wehli, the public had the opportunity of being convinced that the advantage of volume and quality of sound remained incontestibly with the Chickering instruments.

We avail ourselves of this occasion to confirm again the exactitude of the information, which our last article contained, on the manufacture and the inventions of the celebrated house of Boston. A great deal has, for some time, been said on the subject of American pianos, on the system of *overstrung strings*, applied originally by a Russian manufacturer, and actually used in the United States by the manufacturers Dunham, Steck, Steinway, and others. We have spoken of the inconveniences of this system. Messrs. Chickering tried it in the construction of a certain number of their grand pianos; but they were obliged to give it up for these in-

struments, because this disposition of the strings compromised, in the highest degree, the evenness of the registers. Messrs. Chickering, it is true, cross the strings in *their square pianos only*, but in point of view of a regular manufacture this disposition is only possible on a circular plan, or the disposition upon a curved line of the hammers of eighty-five notes of the key-board, which is an invention of Messrs. Chickering. We give these technical indications to establish the truth in a debate which we have no intention to make degenerate into a polemic.

MUSICAL REVIEW.

Ten Beautiful Selections for the Cabinet Organ. S. Brainerd & Sons, Cleveland, Ohio.

1. Reverie.....by Al. Lebeau.
2. Aubade.....by Al. Lebeau.
3. Tyrolienne.....by J. Leybach.
4. Valse Brilliant.....by J. Leybach.
5. Mazourka.....by L. Wely.
6. Fanfare.....by J. Lemmens.
7. L'Africaine—Fantasie.....by A. Miolan.

This collection is a very pleasing and welcome contribution to our repertoire of music for the parlor or cabinet organ. The compositions are very varied in their character; they are purely secular, and are intended both for practice and recreation. They are specially adapted to our modern, quick speaking organ, but care has also been given to the development of its fine *sostenuto* power, and the combination is pleasing and effective in the highest degree. The selections are by well-known authors, whose names will be recognized by the musical community, as a guarantee of excellence. Numbers 8, 9 and 10 have not appeared, but are now in press.

Crispino e Comare. Sextette transcribed pour le Piano, par Alfred H. Pense. Sheppard, Cottier & Co., Buffalo, N. Y.

This *quasi* Fantasia has been rendered very popular through the medium of its author, who has constantly played it in public, both in New York and through the country. It is a clever transcription; the introduction partakes of the true character of the *fantaisie*, containing brief foreshadowings of the subjects, cleverly worked through changes of key, which are both imaginative and effective. The main subject is clearly and effectively transcribed, but the second part of the subject is only half carried out, the other part being supplied by a series of brilliant passages, which really mean nothing, but which, if based upon or sustained by a continuance of the subject, would have been just the right thing in the right place. With this exception, the piece throughout is melodious, attractive, well-made, and winds up attractively. It is within the scope of moderately accomplished amateurs. It is dedicated to his friend, Herr Wilhelm von Dohn.

Thou art not here! Ballad, written and composed by J. Ernest Perring. C. H. Ditson & Co., 711 Broadway, N. Y.

Mr. Perring is one of our most agreeable song writers. His melodies are always graceful, flowing and tender, and if they are not always stamped with originality, they are so happily turned that we always receive them with pleasure. The ballad before us, which was written for, and sung very charmingly by Mr. S. P. Thatcher, is one of his smoothest